

# Fads and Fashions

New York, Oct. 7.—One of the most striking features of the new modes exhibited in the shops just now is the predominance of the thick soft woolsens. They are wonderfully light in weight and very beautiful, but they are not easy to handle successfully. Some of the most beautiful and modish of these thick woolsens are plain or mixed velours de laine, peau de chamois and peau d'agneau, which have soft, chamottalike surfaces; cut velours, which is a wool velour in which lines have been cut, exposing a foundation of contrasting color which shows like an underfoot pile stripe; tvi-tvi, which is a wool sponge, wool corduroy, a soft thick wool corded like corduroy, and lines in various new weaves, ratine plain or broche, and pavement block diagonal and striped velours de laine.

There are many other similar materials with countless variations. They are all lovely in texture and coloring, but in spite of all the importers say that these materials, though light in weight, will be too warm for comfort except in very cold weather and will collect dust too readily. Still they are preeminently the mode, and while serges, chevrons, corded stuffs of the Bedford cord type and similar tailoring materials are still acceptable and correct for the hat and skirt costume, the fad of the moment is the tailored costume of the thicker and softer wool.

Combinations of plain and broad tvi-tvi are new and effective, and the use of matelasse in association with plain material is one of the new season's innovations. The effect is not always happy, but in some cases it is exceedingly so, and very handsome costumes have been built up entirely of the matelasse, which looks very much like a particularly handsome brocade silk remonte cloth, though its texture is lighter, softer, and altogether different.

A good deal of fur is used on both frocks and gowns, often appearing as a wide touch and in unexpected places. One of the French makers has sent out several very chic models in cut velvet, giving the effect of pile stripes velvet on a chiffon background. These models have a neck finish of fur, a very narrow line of skirt or sash running around the front and sides of the bodice neck just as the mass of the throat, but edgily dipping down in a slight point at the back.

The evening gowns of the abstract sort—lines of fur often border the draperies or finish the little sleeves. There was, for example, a very charming model in one importer's collection which was of white tulle over white satin. The short, loose sleeves and shoulders were of fine lace, and from the shoulder yoke spirally descending of tulle were drawn softly into a narrow ruffle. The skirt had an abundance of tulle, full around

the sides and back and drawn forward a little toward the front, leaving the satin underskirt in view down to the knees but meeting under a bow of tulle at knee height. The serpentine drapery and the skirt drapery were bordered narrowly with skunk and lines of the dark fur entered into the tulle bow on the skirt.

Everything in overdrapery that produces a line wider above the knees than below, that is tucked up or drawn softly away from the form, is dubbed pannier drapery, though it may be a very far cry from the panniers of old or even from the panniers of the last spring season. And most of the draped skirts come under this head. The underskirt or fourreau may be very narrow, is at least limp and narrow in effect even when plumed, but the overdrapery is full enough to broaden the silhouette a trifle and sometimes it even approaches the bouffant.

There is a mod deal of skirt drapery, falling straight, long and clinging on the right side, but caught up in some modified pannier puff fashion at the left front, the long line usually including the front and leading height to the figure, while the draperies at the left makes concession to the vision of the shops, showed a pleasing version of this one-sided draper arrangement and had a clever unpretentious trimming of tiny black drapes set on to stimulate a wide band.

There are many smart cloth frocks all much longer than in the French models than American women are in the habit of wearing. All of them touch the ground, most of them even trail a bit, but as a rule they could be made shorter without losing their grace, an arrangement which would make them suitable for American wearers, who do not like the idea of wearing a trailing skirt on the street.

Long sleeves have become a question again. For that matter, they are worn last season, but only the few took them seriously. Now one sees them also save in modest intention for house wear or evening purposes, which occasionally a smart evening frock has a three-quarter sleeve, finished by some sort of soft draped cuff or ruff.

Soft white waists developed in lace nets, and hand-made laces and all sorts of fine pattern have elaborated designs worked out in colored satin tulle, chiffon and velvet ribbon. Ribbon designs are brought out in relief on the fronts, sleeves and upper portion of the back. Pale blue, yellow rose or lavender satin is used in tailoring style, the lining often being sufficient to give a trimming about the circumference of a pencil. Most delicate designs are worked out in floral patterns, padded flowers, being made of tulle and chiffon, the rest of the design being worked out in hand embroidery. Small forest-green patterns are brought out with small black velvet flowers on white chiffon, and silk embroiders is employed to bring out the rest of the design. These color suggestions on white to be hand-worked are particularly effective.

Out on similar lines to white waists are the colored models, those often showing the white combination in the finishing arrangement, including the Robespierre collar with its high neck finish in the back and slightly cut-out section in front, and the director collar with lace covers or trills, and the narrow satin vest.

White carnation waists appear with black, blue amber or cerise trimming touches. Both amber and brimstone buttons are seen on the smartest models. There is much curiosity in two-toned buttons, some of these being worked out in chamois to match the waist. For instance, some of the ball buttons are covered on the lower side with the white chamois, and on the top with a singular arrangement of blue. In many instances the sleeves come well over the hand and are finished off with lace trills or turnback cuffs and trills.

There is a great deal of tulle used in the form of scarfs, sashes, draperies, sleeves and guimpes. Metalized tulle is very much favored, and there are certain wraps for evening wear which take the place of scarfs that are entirely of tulle. Whenever it is possible, use tulle instead of chiffon.

### Saved By His Wife

She's a wise woman who knows just what to do when her husband's life is in danger, but Mrs. R. J. Flint, Braintree, Vt., is of that kind. "She insisted on my using Dr. King's New Discovery," writes Mr. F. "for a dreadful cough, when I was so weak my friends all thought I had only a short time to live, and it completely cured me." A quick cure for coughs and colds, it's the most safe and reliable medicine for many throat and lung troubles—croup, bronchitis, croup, whooping cough, quinsy, tonsillitis, hemorrhages. A trial will convince you 50 cts and \$1.00. Guaranteed by Amarillo Drug Store.

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## GAVE WORLD UMBRELLA

JONAS HANWAY, ENGLISH MERCHANT DESERVES CREDIT.

Braved Storm of Ridicule in Introducing Article That is Now in Universal Use—Bi-Centenary is Just Being Celebrated.

By E. W. PICKARD.

London.—Two hundred years ago— to be more exact, in August, 1712— Jonas Hanway was born in Portsmouth, England.

Do you know who Jonas Hanway was?

In the encyclopedias he is classed as a philanthropist and traveler, and he was both of these. Having been apprenticed to a merchant in Lisbon, he became interested in trade with the east and journeyed through Persia, enduring many hardships, after which he spent five years in St. Petersburg. In the way of philanthropy he was active in the help of foundlings, fallen women, the poor and prisoners. But the one thing he did that makes his fame everlasting was to introduce the use of the umbrella to England and Europe generally.

The umbrella for centuries untold had been used in one form or another by the people of the far east, and Hanway in his travels became a warm advocate of that shelter from the rain and the sun. After he had retired from business to London he had made for himself an umbrella not differing materially from those of today. One rainy day, when those who were so unfortunate as to be compelled to go out in the streets, were hurrying miserably along bedraggled and dripping, out stepped Jonas Hanway, opened his contraption, and strolled leisurely along Fleet street, dry as a bone and happy. At least he would have been happy if his umbrella had warded off ridicule as it did rain. For his appearance created almost a riot. Forgetting the downpour, men, women and children first stared, then booed and at last gathered in a mob that followed the bold merchant about the street, laughing and jeering. Doors were thrown open and windows were flung up and it seemed as if the entire population of that part of London came out to make fun of Jonas and his umbrella.

The Britisher was conservative by nature, then as now, and this especial innovation did not please him. For centuries he had got wet when it rained, and why should he now change and keep dry? So Jonas retired to his house somewhat discomfited. But he was persistent, so on the next rainy day he reappeared with his umbrella. Once more the jeers and laughter. Once more the trailing, dripping crowd. This time Jonas extended his walk and staid out as long as he wished, and growing more con-



Hanway and His Umbrella.

dent, he let no wet day pass without one of these excursions. Week after week, month after month, and year after year this scene was repeated in the streets of London town. As time went on the people grew accustomed to seeing the eccentric Jonas and his umbrella, but it was fully thirty years before any considerable number of them could bring themselves to follow his example.

And now look at them! Wherever the Englishman is found, there is the umbrella, as surely as the tea pot and the marmalade jar. Other nations, too, were slow to adopt the article, and for years the British tourist with his inevitable umbrella was an object of ridicule. He carried it to all parts of the earth, and today in lands where there is seldom any rain it is in continual use as a sunshade. Mexico, South America, the entire South Pacific, Hindustan, and many another country are dotted with white umbrellas carried by European and native alike. No one ever saw the baboo of India without an umbrella, for it is an essential part of his English education.

The crude and clumsy umbrella that Hanway carried, of course has given place to the neat, close-rolled affair of today, with silk covering and handle of beautiful and expensive wood; but the latter probably does not shed the rain any more surely than did the former, and if Jonas had not been so persistent we might still be without the blessed umbrella.

So all honor to the memory of Jonas Hanway, English traveler and philanthropist, whose bi-centenary has been forcibly brought to the notice of the people of his native land by rains and floods that have made the summer the worst on record in the tight little isle.

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### PLAINVIEW MAN MAKES QUICK MOTORCYCLE TRIP

Plainview, Texas, Oct. 8.—Mr. H. Box, deputy county clerk, has made 6 miles in 8 minutes over a country road at night on a motorcycle.

R. C. Howell, who lives 6 miles east of Plainview, was followed home a couple of weeks ago by some one on horseback. Last Saturday night he was again followed and fired at three times, one of the bullets from a 20-30 rifle passing through his coat. Sheriff Martine was phoned for, and he left in an auto at once. Mr. Box took a shorter route on his motorcycle, making the record night run for West Texas, and arriving ahead of the sheriff. No traces of Mr. Howell's assailant could be found. Box says he has frequently made a road mile in 8 seconds on his Pierce Arrow.

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